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## ART NEWS FROM THE OLD WORLD

The French art magazines, in their articles upon the Salon d'Automne, the Paris show devoted to the art more or less new of the leading impressionists and their followers, were divided in their estimate of the works shown, but agreed fairly well in considering the exhibition one worthy of attention. The special rooms devoted to Puvis de Chavannes and Renoir were filled with pictures that found admirers, although Renoir, in his most characteristic moods, is still a



THE STORM CLOUD

By M. J. Iwill

(One of whose pictures was recently bought by the City of Paris)

thorn in the side of many people who love good art. The sixty pictures by Paul Cezanne, who also had a room of his own, aroused, as usual, bitter criticism as well as admiration. Many of those who have finally accepted Renoir still consider Cezanne's pictures with disfavor. The painter of café and dance-hall scenes, Toulouse Lautrec, was represented by a number of pictures that for their minute and conscientious detail, may some time serve as valuable "documents" concerning a phase of Paris life to which this painter devoted his life. One of his most important scenes showed a girl dancing the cancan at the Moulin-Rouge, surrounded by a group of fashionable admirers; another, a breakfast after the ball—an extraordinary representation of the unpleasant effects of dissipation. The painter's admirers insist that in these pictures of the most vicious

life of Paris he gladly sacrificed to his love of truth all grace, warmth, poetry, color, fancy, or beauty. Another painter to whom much space was given, is Odilon Redon, of whose fantastic visions, monstrosities in which the nightmares of an insane asylum seem to find expression, but few of the critics could say anything pleasant. Of the younger men of the impressionist school, such as Loiseau, Madeleine, Maufra, Denis, Truchet, Guillaumin, there was faint praise. Some portraits of Carriere, the president of the exhibition, were strong and fine. Among other men not already mentioned, whose contributions caused much comment, were Moret, Juste, Laprade, Piot, Weisenmann, d'Espagnat, and Legrand.

\* The list of purchases of the municipal council of Paris at the two salons has been given out. It consists of twelve pictures and eight pieces of sculpture. The pictures are chiefly from the old salon, and include works by Lebrun, Le Roy, Lefort-Magniez, Valeri, Brouillet, Guillinet, Iwill, and Dinet. The sculptures from the old salon include works by Bastet, Bertrand-Boute, Dagonet, Darbelle, Derre, Maugnet, and Fontaine.

\* Steps have already been taken to celebrate the tercentenary of the birth of Rembrandt on July 15, 1906, in Leyden. A committee, presided over by the mayor of the town, will draw up the programme of the occasion.

\* The annual meeting of the Paris Society of American Painters was held recently for the election of officers. The president, W. F. Dannat, who has been president for several years, was unanimously re-elected. Walter McEwan and Gari Melchers were elected vice-presidents, J. L. Stewart treasurer, and Eugene La Chaise secretary.

\* Paris is proud of its show of paintings by the primitive painters that art history has neglected a little. Jean le Bon and Jean Malauel in the fourteenth century; the Master of Flemalle, Fouquet, Enguerrand Charroton, Jean Bourdichon in the fifteenth century; the Clouets and Leonard Limousin in the sixteenth century achieved works of extraordinary merit which only the initiated knew. The show was held at the Louvre's Marsan pavilion.

\* The Society of French Artists held its annual general meeting recently under its new president, Tony Robert Fleury, who made a speech. The treasury is in good condition, a fact which will probably permit increasing the pensions to aged members, and also reduce the age limit from seventy to sixty years for members having belonged to the society twenty-five years. The society's receipts at the last salon were \$54,000.

\* Carolus Duran has been selected as director of the French Art Academy at Rome, known as the Villa Medicis, with its splendors of art, vast gardens, and general ensemble conducive to art culture. The appointment is well commented upon in Paris. Gil Blas remarks that "his bracelets, rings, and smile will astonish the eternal city."